UNUSUAL INTEREST---CONCERTS MUSICAL EVENTS

MUSIC OF THE WEEK.

SUNDAY-New York Symphony Society, Aeolian Hall, 3 P. M. Manuel, Quiroga, violinist, Shubert Theatre, 3 P. M. MONDAY-Carl Friedberg, piano recital, Carnegie Hall, 3 P. M. Florence Hinkle, song recital,

Aeolian Hall, 3 P. M. TUESDAY-Tina Lerner, pianist, Aeolian Hall, 3 P. M. "Tales of Hoffmann," Century

Opera House, 8 P. WEDNESDAY - Blanche Goode.

piano recital, Aeolian Hall, 3 P. M. Tollefsen-Connell joint concert, Aeolian Hall, 8:15 P. M.

THURSDAY-Leonard Borwick, pianist, Aeolian Hall, 3 P. M. Boston Symphony Orchestra, Carnegie Hall, 8:15 P. M. Harnish McKay, Scottish songs, Aeolian Hall, 8:15 P. M. FRIDAY-Yvonne de Treville,

songs, Aeolian Hall, 3 P. M. SATURDAY-Harold Bauer, pianist, Actian Hall, 3 P. M. Boston Symphony Orchestra, Carnegie Hall, 2:30 P. M.

By W. J. HENDERSON. HIS will be an unusually interest-

ing season of music for more than one reason. Already the performances of violinists have Suggested pertinent questions to those who cherish musical art. Maud Powell, Efrem Zimbalist, Alexander Bloch and young Manuel Quiroga have been heard, and Albert Spalding, armed with a most expensive violin and improved art, is also here. So much fiddling makes the fiddlers talk and the wise commentator holds his peace and listens. For, as Brander Matthews wrote in his essay on the "Philosophy of the Preface," when artists fall to talking of their art that is the time for the critic to keep slience and hearken, to the end that he may learn things. Well, one always does In the first place when a violinist

tells you that a young performer like Quirogo has a great "talent," what does he mean? Keep him talking and he will be sure to tell you. He will make it perfectly clear to you that a talent for the violin is to him just a talent for the violin, merely that and nothing more. It all sums itself up in technic. A violin talent in the mind of a violin-ist is a special gift for the mastery of the technics of the instrument. Now this is indubitably a talent and

one of importance; but it is not of the first importance and it cannot bring with it certain professional success. It cannot even insure success as a mere virtuoso.

In order to be a successful virtuoso the player in addition to technical mastery must-have a certain aggressiveness of style, brilliancy, dash, assurance. He must know how to parade his feats and set the sunlight glittering on them. If he cannot do this, his public appearances will soon become few. Even the public cannot be made to take interest in violin feats unless they seem

But if you talk to violinists, you will be likely to get the impression that in their opinion nothing except technic is worth considering. Here you must be cautious. It is a fact familiar to all acquainted with intimately persons musical life that when musicians talk

Bach's fugues as well as Chopin's mazurkas or Liszt's rhapsodies. Yet they are quite as ready as violinists to declare that such and such a young per-former has a great talent when the professional commentator, anxiously seek- requests of the same interesting kind. fessional commentator, anxiously seek.
ing with his lantern for a new interpreter, can find only a remarkable and violinists and other musicians in finger facility and a kind of instinct for

Think of this pianist in her pupil days. Nature has equipped her with days. It is amusing indeed to note that some of the American teachers who have long been practising their art on the other side of the Atlantic have now returned to their native land. Will seal to their native land. Will their pupils desert facility seem to dwell in the firm, round white shoulders, perfect in mold as white shoulders, perfect in mold as they lose all the glamour of foreign white shoulders, perfect in mold as they lose all the glamour of foreign them and try to break into Berlin or facility whiteness and softness of the shiring skin.

From these sources the streams flow shining skin.

From these sources the streams flow shining skith.

From the flow the teachers of the datable that a s

which all pianists yearn. Finally the fingers are as fluid as water itself and caress the keys like the droppings of the performance at the Century Opera. House on the Century Opera. bination of force and passiveness for

a matter of course. It has neither the knowledge nor the inclination to become overwrought by technical achievements. Wonderful playing of harmonics on a violin or of interlocking passages on a plano cannot astonish the great mass of music lovers because the specific people are not sufficiently well achieve people are not sufficiently ac quainted with the technics of the instrument to know what is wonderful and

The music lover wishes to hear music He is incontestably right. But in ninety-nine cases out of a hundred this is precisely what the technical virtuoso cannot give him. And when the violinis exclaims, "But this is a great talent!" he answers, "Likely enough, but he should make it his practice to play for audiences of fiddlers."

Walking in the golden autumn sunight, free from all cares not imposed by illegal taxicabs careering madly through the streets, reflecting not upon the awful fruits of devastating wars nor yet upon the total depravity of politicians, the professional recorder of musical doings, dwelling in happy re-gions far removed from flutings and pipings, is rudely awakened from hirevery by the voice of a prima donna fancled, was lingering in the valleys :



last I was safely landed. I mean upon the roof garden of professional glory. musical life that when musicians talk about their art they rarely speak of anything except technic. You might wander about among planists for a decade without ever falling upon a discussion of the reading of the Beethoven sonata opus 106. On the other hand you might hear a dozen lively debates on the execution of certain measures in it. But usually pianists make no hesttation in declaring that an artist must be able to play Beethoven's sonatas and in Paris. The solution is declaring that an artist must and I give my first recital next week in Paris.

nger facility and a kind of instance to cert tours, provided they can escape.

Think of this pianist in her pupil And so also are most of the teachers Think of this pianist in her pupil days. Nature has equipped her with the physical apparatus for plane playing. Long, slender fingers radiate from a broad, forceful hand. Her wrist is small, but of sound bone and sinew. Her exquisitely balanced arms have elastic extensors. The fountains of her side of the Atlantic have long been practising their art on the other side of the Atlantic have now returned to their native land, Will they lose all the glamour of foreign surroundings? Will their pupils desert works and so also are most of the teachers and pupils. It is amusing indeed to note that some of the American teachers who have long been practising their art of the programme for the Sunday evening concert follows:

Overture. "The Plying Dutchman" Erds's Song Overhestra. "Rheingold" on the other side of the Atlantic have now returned to their native land. Will their pupils desert. "Engel," "Traume," Studies from "Tristan" Lois Ewell.

billiation of force and passages. The debut of a prime forms are which all past filled as water tract and which all past filled as water tract and control of the prime of the The debut of a prima donna new to

in those respective roles, while Mr. Kings- Efrem Zimbalist, the great Russian violin-

MACBETH AS THE DOLL IN THE TALES

OF HOFFMAND

Aria of Adriano. "Rienzi"

Maude Santley.
Prize Song. "Die Meistersinger"
Gustaf Bergman.
"Dich Theure Halle" "Tannhaeuser"
Bettina Freeman.
Monologue. "The Flying Dutchman"
Graham Marr.
Vorspiel and Liebestod. "Tristan and Isolde"
Orchestra.

ble paper?"

Which is here accordingly done. And there will yet be several hundred more requests of the same interesting kind. For behold, all the singers and planists of the same interesting kind. For behold, all the singers and planists of the same interesting kind. From the parts and violinists and other musicians in Europe are coming to America for concert tours, provided they can escape. And so also are most of the teachers and pupils. It is amusing indeed to cover the same interesting indeed to cover the same interesting kind. From the parts that the singers and planists the great Russian violing ist, and Leo Schulz, the capable first cellist of the Philharmonic. The new the capable first cellist of the Philharmonic The new the capable first capable first cellist of the Philharmonic The

Symphony No. 3, "Eroica". Beethoven Variations on a theme by Haydm. Brahms Tone poem, "Don Juan". Strauss Overture, "Euryanthe". Weber

over forty songs have been dedicated | Hall.

The next artist recital at the Von Ende School of Music, 44 West Eighty-fifth street, will be on November 7. The ar-tists will be Anton Witck, violinist, and Vita Witek, pianist.

Paul Tietjens gave his first studio musicale at his studio, 11 East Fifty-ninth street, last Tuesday afternoon, with the assistance of Mrs. Adele Laeis-Baldwin. The following programme was given:

1. Allegro in F minor (Phil. Eman.

III. Sonata appassionata (Beethoven), Mr. Tietjens. IV. "The Dayspring" (Paul Tietjens). Mrs. Adele Lacis-Baldwin.

The announcement is made that all ap-

The Virgil Piano School, of 42 West Seventy-sixth street, has begun the new year with a larger enrolment than ever. Mrs. Virgil will start her new tour with a concert at York, Pa., next Thursday evening.

David Hochstein, who returned re-cently from Europe, has opened a studio at 10 Carnegie Hall, where he will re-ceive a limited number of violin pupils.

1. Allegro in F minor (Phil. Eman. Bach), intermezzo (Brahms), Mr. Tietjens.

11. "Blind," Paul Tietjens: "Woodland Love Song," Paul Tietjens: "Songs of a Sallor's Sweetheart" (a song cycle), Paul Tietjens; 1, "Sallor Song"; 2, "The Storm"; 3, "My Star Upon the Sea"; 4, "The Sea Beach"; 5, "Fulfilment," Mrs. Adele Laels-Baldwin.

111. Sonata appassionata (Beethoven), Mr. Tietjens.

Louise Phillips, teacher of piano playing, with a studio in the Wissner Building, 53 East Thirty-fourth street, is plan ning to give a plano recital.



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ALL PERFORMANCES IN ENGLISH Mon., Wed., Thurs. Nights & Sat. Mat. "LA BOHEME" "THE TALES OF HOFFMANN" LAST TWO WEEKS

o'clock. The programme:
Organ fugue in G minor.
Bach
Rondo in G. Op. 51, No. 2.
Beethoven
Three harpsichord lessons.
Scarlatti
Sonata in F minor. Op. 5.
Brahms
Theme varie in A major, Op. 16, No. 3.
Paderewski
Serenade, Op. 3, No. 5.
Bachmaninon
Etude de Concert, in F minor.
Lisat Yvonne de Treville will give a song re-sital in costume at Acollan Hall on Friday afternoon. Her programme will be di-dided into three groups representing the eighteenth, nineteenth and twentieth cen-

On the evenings of November 17, January 9 and February 23 will take place the concerts of the eleventh season of the Adele Margulies Trio, which consists of Adele Margulies, planist; Leopoid Lichtenberg, violinist, and Leo Schulz, 'cellist. The works to be performed this season comprise the tries in E minor of Saint-SYMPHONY CONCERTS prise the tries comprise the trios in E minor of SaintSaens, in D minor of Arthur Hinton, and
that in the same key by Gottlieb Noren;
the one in C minor by Mendelssohn and
G minor by Rubinstein; the sonatas for
violin and plano in C minor by Beethoven
and D minor by Brahms, and that for
plano and 'cello by Klengel, op. 23, and
the plano quintet in A major of Dvorak. FOR YOUNG PEOPLE N. Y. Symphony Orchestra. Walter Damrosch

The first New York recital of Car Friedberg will take place at Carnegi Hall to-morrow afternoon at 3 o'clock The programme: Fantaisie and fugue, G minor... Bach-Liezt Sonata, Op. 109. ... Beethoven Ballade, G minor.

at her plano recital in Acolian Hail Tues-day afternoon, November 3. This will be the Russian planist's first appearance for

two years, as she devoted all of last sea-

son to a tour of Europe. Her programme

Leonard Borwick, the eminent English plantst, will be heard in recital at Car-negle Hall on Thursday afternoon at 3

Yvonne de Treville will give a song re

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Acollan Hall, Wed. Evg., Nov. 4, at 8:15. Mme. Schnabel-Tollefsen Plantet Horatio Connell Baritone.

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